

Allegro

CITRUS KE I

Am6/9 E7b5 Am6/9 E7b5

*ff*

Am6/9 E7 A6 D(add9) E7

*f* *rall. e dim.* *mp* *slow arp.*

Moderately

A6 E+ A6 E7#5 A6 Amaj7

What good is sit - ting a - lone in your room? — Come hear the mu - sic

*stacc.*

A9 D6 Ebdim A6/C# F#7

play. Life is a cab - a - ret, old chum, —

Bm9 E7 A6 E7(add13) A6

Come to the cab - a - ret. Put down the

*mf* *dim.*

E+ A6 E7#5 A6 Amaj7

knit - ting, the book and the broom. — Time for a hol - i -

A9 D6 Ebdim A6/C# F#7

day. Life is a cab - a - ret, old chum,

Bm9 E7 A6 Dm6

Come to the cab - a - ret. Come taste the wine,

*mp stacc.*

Come hear the band. Come blow a horn, start cel - e - brat - ing:

This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. The key signature has two sharps (F# and C#).

**E7** **A tempo** **A6** **E7#5** **A6** **E7#5**

Right this way, your ta - ble's wait - ing. No use per - mit - ting some proph - et of doom.

*poco rit.*

This system contains the third and fourth lines of the musical score. It features a tempo change to 'A tempo' and a 'poco rit.' (poco ritardando) instruction. The piano accompaniment includes a fermata over the final chord.

**A6** **Ebdim** **Em7** **A7**

To wipe ev - 'ry smile a - way.

*cresc.*

This system contains the fifth and sixth lines of the musical score. It includes a 'cresc.' (crescendo) instruction. The piano accompaniment features a long melodic line in the treble clef.

**D6** **Ebdim** **C#m7** **F#7** **Bm7**

Life is a cab - a - ret, old chum, — Come to the

*mf* *cresc.*

This system contains the seventh and eighth lines of the musical score. It includes a 'mf' (mezzo-forte) dynamic marking and a 'cresc.' instruction. The piano accompaniment features a long melodic line in the treble clef.

E7#9 A6 A+ A7 A+ A A+ A7 A+ A6

cab - a - ret! I used to have a

*f* *dim.* *p*

E9#5 A6 E7#5 A6 E9#5

girl - friend known as El - sie, With whom I shared four sor - did rooms in

*f* *p sim.*

A6 E7#5 A7 D6 G#m7 C#7 F#m7

Chel - sea. She was - n't what you'd call a blush - ing flow - er.

*f*

B9 Bm7 E7 Bm7 E7

As a mat - ter of fact, she rent - ed by the ho - ur. The

*sfz*